

PROPAGANDA



Feast of Blood
Issue No. 17

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Nephilim · Sisters · Skinny Puppy

PROPAGANDA

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SKINNY PUPPY

By **REED**

IT AIN'T DEAD YET



Stephen O'Keefe

Cevin Key, Nivek Ogre and Dwayne Goettel find sanctuary in TOO DARK PARK.

Music was dying — dying without dignity. It had become something weak and pathetic, as if punk rock had thrashed the hell out of it. It's very existence was unjustifiable. This was the beginning. And there was nothing. The year? 1983.

Perhaps it was only perfect karma which brought together a disgruntled and unconventional Cevin Key and the imaginative and sardonic Nivek Ogre (aka Kevin Ogilvie) at a certain party. A conversation sparked, both expressing mutual dissatisfaction with the airwaves. Cevin generated some music of his own, put out some sound, threw out a bit of random noise. And to this, Ogre improvised a kind of lyrical random noise of his own, prancing about and, no doubt, personifying a less developed Ogre-ish stage presence.

This past month, PROPAGANDA visited our regal Canadian neighbor, the city of Vancouver B.C., home to the infamous trio. Here, Cevin Key and Dwayne Rudolph Goettel talked about the birth of Skinny Puppy and its litter of bastard offspring, and touched upon the overwhelming threat of its dreaded demise.

Cevin: We discovered as we were going along that we had fans even before we were a band, almost. We released a cassette and it sold out in like six days. It was only fifty copies, but for a band that didn't have anything out, that

was really good here in the city. That was the **BACK AND FORTH** cassette that everyone tries to get. There was only one series of that one. We never did re-release it. It's poor studio recordings. They're not like studio recordings. And so Nettwerk, the place we're sitting in now, which is now a legitimate company/organization, wasn't in existence at that time. Back then, they were just a bunch of people in a living room talking about what they were going to do. They said they wanted to release a couple of records, but they hadn't released any yet. And so, **REMISSION**, our record, was amongst three records that they released in the beginning. And from there, Nettwerk has grown into this, and Skinny Puppy has grown into what it's grown into, and so be it....

PROPAGANDA: And when did you find him (pointing to Dwayne)?

Cevin: Dwayne came in in '85. First of all, we did the **REMISSION** EP, and despite what everyone says, Bill Leeb (aka William Schroeder) from Frost Like Assembly had nothing to do with it. Actually, he didn't have anything to do with much of the material on **BITES** either. At that time, we were teaching him how to play his keyboards. We had him for live shows, but often, he was turned off on the PA.

There goes his ego....

Cevin: Well, you see, he's a nice guy and everything...

Dwayne: But he hasn't enough work to distance himself.

Cevin: Every interview I've ever read, all he ever talks about is his Skinny Puppy stuff. I just wish he'd assume his own identity for obvious reasons and continue on his path. The beginning of Skinny Puppy was a couple of records that myself and Ogre did, and we were looking for somebody that was more dedicated to making it, because Bill wasn't. He wanted to quit the band about two weeks before a major tour, and he gave us all heart attacks. He ended up going on that tour, but we'd end up shutting him off about halfway through the night. So then came a major tour in '86. We did a 70-city world tour of Europe, North America and everything. We didn't want him to say, three weeks before, that he wasn't going to do it. So I asked him about three months before the tour, "Is there any possibility you might not go on this tour?" And he said, "Yeah, my girlfriend might not let me go." So I said, "Okay, then we're going to get someone else." And he said, "Okay." That's where Dwayne came in. About six months earlier, we had played a concert up in Edmonton, which is where Dwayne is from even though he doesn't like to point that out. Actually, Dwayne was in a group, one of about five bands that opened for us.

Dwayne: And everybody in a small town wanted to open for Skinny Puppy. It was like, "We got to get in there somehow." **Cevin:** The band was named Water, and he was like the only instrumentalist — lots of keyboards and stuff. I think his band was the only band we actually watched because they sounded pretty good.

Dwayne: ...for Edmonton.

Cevin: He was handling a lot of stuff, and we thought, "Gee, now here's one guy whose handling a lot of technical stuff along the way." That was Dwayne. The first thing he ever said to us was, "Sounds like excessive 18k to me." He came down to Vancouver, and we started jamming the second day we met. And then, all of a sudden, we came across this sort of new technique of applying noise a little bit more radically than what we were doing. Before that, it was a lot different. There was a definite change with Dwayne. He came in about the middle of *MIND* (The Perpetual Intercourse), and ever since...

Dwayne: So this sort of disabled, in a way, the Cevin and Ogre thing. Not in so much as that Ogre and Cevin couldn't get along...

Cevin: It's just that we've not been able to completely see

eye to eye all along.

Dwayne: Skinny Puppy has still been able to go along, but now Cevin and I have been able to put together these other projects because we combined resources. Cevin sort of taught me what I know. When I first came in, I had all this musical theory and stuff, but I had all the wrong ideas. I could jam and that was great, where you're free-falling and not really thinking this which is all musical theory teaches you. And so, throughout jamming and watching the Skinny Puppy process, I didn't know anything. I didn't even know anything about a regular process, but watching that and being submerged in that and doing it all, eventually I've been able to build a really good working relationship, so lots of work gets done.

How many other side projects have you put out?

Cevin: We have Doubting Thomas which is myself and Dwayne's real soul project — just the two of us — and that's yet to come out (on Wax Trax). And then, of course, The Tear Garden. And then Hilt, which is now recording our second album. And we did this project with Bill...[laughter]...sort of to say, Well, we've gotten so many letters asking what would Skinny Puppy sound like if we still worked with him. But, needless to say, it's not something we're totally proud of or happy with. It was something that answered a lot of questions for a lot of people, and Wax Trax put us in the studio to do it. It's actually put a lot of things out of the way and behind us now. Now we're able to move on. But anyway, we're also arduously doing soundtracks. We're in the process of doing a soundtrack for a dance group from Montreal called La La La Human Steps which is really quite popular in the arts/modern dance world. The music is a combination of us, Einstürzende Neubauten and, I think, John Cale has a couple of songs, and them. We have lots of other plans to do Plasma Films, which is the company that does all our videos. It's planning to do a series of movies. I hope they get it off the ground very soon, but it's in the planning stages right now.

[Talk of the band's videos leads quite naturally to the subterranean imagery achieved through lyrical content, live performance and film. Rumor has it that the words are a product of Ogre's psychotherapeutic babble. Having come to dispel a few of the far-too-many unverified reports, we inquire as to their actual meaning.]

Dwayne: There's a lot of different ideas and there's phallos-



Nivek Ogre molds his "audio sculpture" in the "Ain't It Dead Yet" video.

prices going on inside the band, it's not the kind of thing that's discussed. There are things that we meet on and they are pretty blatant as Skinny Puppy philosophies — things about just making up your own mind about something and not shying away from the world, confronting things and coming up with your own ideas. I mean, not being a passive watcher of everything that's going on. It's getting crazy. I mean, it sounds like a cliché when it comes out of my mouth. I'm not the spokesperson for this sort of thing. I hope it's somehow Ogre's words and the music and the whole thing together, so the message gets through.

Cevin: It's hard to convey what we have to say in physical terms. That's why there's music. Because we say things that are on that level. They aren't easy to say with words. To redefine with words would mean that we should assume some other art as well, like maybe poetry or stand-up or whatever. That's not the way we are. For us, words and those type of feelings don't really exist as much as sound, music and imagery does.

In your earlier works, MIND: THE PERPETUAL INTERCOURSE and CLEANSE FOLD AND MANIPULATE, you have some specific points you're trying to project.

Cevin: Well, as time goes on, their meaning gets less and less clear. At the beginning, it was largely Ogre talking about his relationship with his ex-wife, so I mean, it's not really much more than that. The subjects have since expanded into more worldly issues, more ecology-minded issues. And generally, the stress that we live with and the world that we live in. It's hard to always stick with one thing. Once you've said something and made your point clear, then you've got to move on to something else. There's always an area in which we can find a problem.

For example?

Cevin: For example, what Ogre said in PROPAGANDA MAGAZINE looking over the Ministry interview in the Spring 1991 issue. Ogre is saying something like, "Oh, me and Al, we just looked everybody else out of the studio." He knows that's total bullshit, that's a lot of malarky. What makes him say stuff like that?

[The conversation continued to rehash mixed feelings of frustration and concern over Ogre's present condition. We asked about Skinny Puppy's progress. Did they feel they were making any?]

Cevin: I'm not happy with the personal stuff. I mean, I'm not happy at all with it, and I think that Dwayne and I are willing to pursue it in a constructive and honest sort of way. But Ogre is a different person from what I first knew, and I just can't bare to deal with it. It's something that I have to walk away from. So unfortunately, I can probably see the record we're working on now as the last record we do because there's just no change. Every year there seems to be a promise and hope that we'll be able to talk, and we'll forget about all the things that have a lot to do with ego.

Forget about ego and get into the studio and do something we originally wanted to do, which is just to make music that we'll listen to and be genuine fans of. It's almost impossible to get excited about recording when you say, "Okay, let's do another album." It's almost impossible because of the personal relations that have broken down within the group.

Dwayne: There's things that happened. In a band, sometimes it feels like you're in a marriage. You're going back to the same married person all the time. The trust isn't there emotionally, but at the same time, somehow you manage to get the work done. I know that Cevin and I will continue to make music and we can do that. But what Skinny Puppy looks like on the outside and what it looks like from the inside are two completely different things. Only the three of us know what it looks like from the inside and nobody else does. It's strange.

Cevin: It's deteriorated rapidly over the past two years. I mean, we did the tour and we thought the tour would bring us all closer together. And it should have. It realistically should have. That's what we were game for. That's what we were hoping for.

Dwayne: As I said, on the surface everything looks fine. You look at the record and how the tour turned out and all those things from the outside, and it does all look great. After RABIES, we came back from the dead. We were at this point at the end of RABIES as well. And here we are, at it again. But from the outside, it all looks wonderful, and makes you think it's great inside also. Cevin and I are off doing our projects, and Ogre's out on the road somewhere (touring with Pigface and beyond), and it's time to finish up the new record. How can a person get so out of it and still



Stéphane O'Keefe

O-gre (ô'ger) n. 1. A cruel, ghastly beast.

expect to handle the whole stress of the world? I mean, even not taking on all those things and leading a normal life is enough to drive most people crazy. How can you expect to live one of these kinds of lifestyles?

Cevin: He has been quite a nice guy at certain points of his life. We have been great friends at some points and it's sad to see what's happened because there's no way to approach someone who's that far gone and say, "Hey, you realize you're that far away?" You just can't say it. It's something you feel, like if you're trying to talk. It's like a relationship, if you're trying to convince somebody to be somebody that you once knew there is, you just can't. They make their own decisions — which road they're going to take.

And does all this have anything to do with the back row position taken by those who generate the music?

Cevin: We're on stage and we're there. We're exactly where we choose to be. We don't choose to be out front. We've given Ogre the ability to go out and do what he chooses to do and give him the entire stage — no problem. We're there because our interest lies in the creation of the sound and music. Our interests lie in the stability of the people involved, too. We'd like to put everybody into a position and say, "Hey, if we could just maintain this." This is another one of our goals. It would be great if we could just maintain the individuals involved in a constructive kind of way, but there isn't any maintenance. I don't mean to be so negative, but letting out negativity can also be a positive thing. It's like getting it out of your system — it's a healing process. If I can read all this bullshit in the newspaper and get angry by it, then we should just vent how we feel.

[And vented is very much the aftermath sensation one feels



Stephen O'Keefe

"Rest assured, there is plenty of room in TOO DARK PARK." — Ogre

after being exposed to Skinny Puppy's signature imagery, especially the private nightmares of their videos and live performances. Whose visions are they, and are they meant to be as offensive as they're sometimes taken?

Cwinc: The videos come largely from ideas Ogre and the video department come up with, but then Gary elaborates a bit on them. In "Spasmodic's" case [their newest video], Jim VanBever, who we got in Dayton Ohio, directed and wrote the video based on some ideas Ogre had given him. And "Worklock" is largely Ogre and Gary's intuition. They wanted to put together a lot of scenes that had been taken out of some of their favorite horror movies [mostly the slasher and dice variety], and put them together with music. That was their concept. It's a pretty offensive video when you think of video. I mean, we're not a regular band and we don't make videos for commercial airplay. We make them for the fans of our music, or fans of horror movies, or whatever. People define videos as how commercial they are in so far as airplay and how successful they are on T.V. in selling their product.

Dwayne: People who find those videos offensive are only looking right at the very surface of the video. That's all you see on the airwaves right now — videos with a surface only. They show a lot of skin and a lot of nice cars, and it's very distasteful. But if you analyze them, if you look deep into what they're all about, it's really offensive because it insults you. It's like food without any nutrition. Whereas, if you look deeper into ours... I mean, I'm not gonna stand around and say, "Yeah, our stuff's really got the meat." Of course there's good videos out there. On the surface, you're going to say, "That's all blood, guts and gore," when you see "Worklock." But if you go into the song and go into the video, then you're going to find something more than just slasher films.

[The stiller waters of Skinny Puppy run deep. And though turbulent the waters of both external and internal forces, death by drowning may yet be avoidable. After recommending several musical tributaries — Germany's P-16 B-4, Zoviet Franco and Barry Adamson's "Moss Side Stories" — Cwinc Key trends water with the hope of keeping the

dear bitch afloat.

Cwinc: Who knows? Maybe this year we'll do a Skinny Puppy tour. Who knows? And maybe we'll be alive and well forever. [...and ever, Amen.]

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SISTERS OF MERCY

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THE
RESURRECTION
OF
ANDREW
ELDRITCH

The landing gear of the British Airways passenger jet touched down on a remote runway of Hamburg's international airport. A mysterious passenger with long, dark hair and sunglasses stared out the window deep in thought. This trip had been long in coming; for years he had been going over this moment in his mind. The passenger was Tony James, the flamboyant guitarist of such legendary rock conglomerates as Generation X and Sigue Sigue Sputnik. His mission there was to meet with the enigmatic, ever-elusive Andrew Eldritch — patron saint of the Sisters Of Mercy.

Andrew had taken up refuge in this industrial German city to regroup his forces for another sonic assault on the

music-buying public. One of his recruits had just landed, and the meeting that soon followed flourished into a collaboration — and so the third chapter in the Sisters Of Mercy saga had commenced.

"We had both wanted to work together for a long time," confides Tony James. "Way back in the early '80s, when I was just starting Sigue Sigue Sputnik, I was looking for a lead singer, and someone suggested that I go see a new band called the Sisters Of Mercy. I thought Andrew was very talented and that he came from the same musical roots I did. Obviously, he had no intention then of leaving the Sisters, but we've kept in touch ever since and all along he's sent

me every Sisters record."

Those records spanned nearly a decade and included two Lps — **FIRST AND LAST AND ALWAYS** ('85) and **FLOODLAND** ('87), plus a whole myriad of Eps and 12" singles. Now, with Tony James at his side, Andrew's third installment has been realized — the Lp **VISION THING**.

"We figured that someday, we'd definitely do something together," says Andrew. "It was just a matter of timing. I like working with people I have a lot in common with musically. That's why I also got in touch with Tim [Bricheno, formerly of All About Eve]. We come from the same area, we have mutual friends and have worked with a lot of the same people." Some of which include his ex-bandmates Wayne Hussey and Craig Adams, who went off to form the Mission when the first incarnation of the Sisters fell apart after **FIRST AND LAST AND ALWAYS**. It was widely reported that the break up had not been at all amicable — nor was the break up of the "second" Sisters collaboration — the one between Andrew and ex-Gun Club bassist Patricia Morrison for the **FLOODLANDS** Lp.

"The press distorted those events," claims Andrew. "I had good working relationships with everyone. They just wanted to try other things. The bickering always started after they left. But the English press loved to portray me as this ogre who was impossible to work with." Tony backs Andrew's contention: "Yeah, the English press can't decide who to despise more, me or Andrew. As far as I'm concerned, this is a superstar band now. Everyone has their own personality, and I think that will work towards making the creative process even stronger."

This creative process has led to the latest Sisters album, **VISION THING**, which is somewhat of a departure from the brooding drone of the previous releases. Some of the songs, like "Detonation Boulevard" and "Doctor Jeep" have a real rock feel to them, while others like "Something Fast" and "I Was Wrong" are slower acoustical pieces.

"There's a lot of different things going on," says Andrew. "We're a lot more diverse now."

"It's a return to our rock roots," adds Tony. "It's sharper and more focused, but it still has that machine-like, sardonic Sisters sound." And of course, those characteristic, bellowing vocals of Andrew's are ever present.

"I think this album is more like the first one," says Andrew. "The second was more of a solo project for me. This one is a return to our roots. Also, there's a collection of songs that fit together in a liberal way."

Some of the imagery that a few of the songs conjure also have that characteristic, foreboding quality the Sisters have always projected. In particular, the song "Ribbons" is about a sexual relationship between a man and a woman that is immersed in sadomasochism. It is this kind of subject matter that has gotten Andrew Eldritch the label of being sinister, and even cruel.

"First of all, everyone knows that sex has an element of violence in it," retorts Andrew. "They are similar in that they're both essentially aggressive, intimate acts that everyone is fascinated with. It's so pretentious to deny that. As for how people perceive me — it's all so silly. Sure the imagery is dark, but people have to make the distinction between aesthetics and ethics. In fact, that's the only way to survive in this insane world."

"Just because you find something pleasing aesthetically, doesn't necessarily mean you also have to find it agreeable ethically. I think that's the greatest lesson of this century! For instance, take the Nazis. They had by far the best looking uniforms of any military. That doesn't mean I have to agree with what they did. In this Gulf War that just past, I really dug how the stealth bomber looked. I'd love to own one of those babies. Does that mean I'd want to go out and bomb things? It's so absurd. People who can't make that distinction between ethics and aesthetics are just being intellectually lazy and politically safe. And bands that can't



The new Sisterhood (left to right): Andrew, Tim Bricheno, Andreas Bruhn and Tony James.

make that distinction tend to be preachy and sanctimonious. To me, they're as boring as the ideologues from the religious fundamentalist movement."

Andrew's objective views on events in the world stem from his keen sense of history. Most of those who don't have such an insight tend to be historically and politically myopic.

"A lot of what I write is politically aware," adds Andrew. "For instance, 'Vision Thing' is about Bush's Noriega connection and his thousand-points-of-light speech, but it never gets preachy. There's nothing dogmatic about it; I'm just making a statement of fact. Telling your audience how to think just insults them. In this hopeless contemporary culture, those who can't get something out of the aesthetics it produces will go nuts trying to deal with its ethos. The world is so fucked, that holding hands, chanting and lighting candles won't gonna do shit. You might as well enjoy the imagery."

All this sounds frighteningly similar to the immortal last words of Colonel Kurtz (Marlon Brando) from "Apocalypse Now": "You have to make a friend of horror."

"Exactly," agrees Andrew. "You have to welcome the end with open arms. That's why I've hidden away in Hamburg, Germany. I can play Col. Kurtz. I've disappeared up the Mekong to hide away among the natives. As far as everyone's concerned, I'm dead."

Not likely anymore. **VISION THING** has ripped through Billboard's Top 100, and the Sisters' North American tour has been nearly a complete sell out. When Andrew talks about the tour, however, there's a sense of misgiving about its success.

"The turn outs have been great so far," says Andrew, "but in a way, that really frustrates me because we never pushed for our full potential. We've played in a lot of the same small venues and clubs that we played in the last time we came here. That's not going to get us anywhere. That's one of the problems with major American record labels — if they don't know what you're about, you're automatically pigeonholed as alternative and you get squeezed into club tours. At least the second leg of the tour has added some more appropriate venues."

...Like the big Radio City Music Hall show here in New York recently. Tony James takes another perspective: "Considering the fact that this is the first time the Sisters have toured in about five or six years, the response has been overwhelming really. There was no way to predict this. I think a lot of people are curious to see what's going on. Every concert has been a sell out, and people seem to know every word and sing along. It's uncanny!"

Being uncanny, it seems, is just business as usual for the Sisters. Which reminds me, I forgot to ask Tony if, when the plane was landing, he didn't feel at least a little bit like Martin Sheen.

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From Lilith To Lestat

Text And Photos By
Fred H. Berger



Akasha: the self-proclaimed Isis of ancient Egypt, and the Queen of the Damned.

Throughout the centuries history has borne witness to numerous outbreaks of vampire hysteria, but not since the days of Noah has the macabre obsession with vampirism been as prevalent as it is today. Although the Bible is silent on the drinking of human blood in the antediluvian era, the ancient apocryphal Book Of Enoch claims that it was indeed wide-spread. "And they (men and women) began to devour one another's flesh and drink the blood" (Enoch Chapt. 7, verse 5-6). The Bible often quotes from The Book Of Enoch, but this passage was deliberately omitted for

fear that people might be thereby corrupted. Another extra-biblical text, The Book Of Adam And Eve, identifies the vampiric progenitor of the human race as Lilith, a beautiful female demon who dwelled in the Garden of Eden. Predating Eve, she is said to have been Adam's first wife, and the mother of Cain. According to the old Hebrew legend, she flies through the night, a nocturnal huntress feeding on the blood of sinfully begotten children. A cult of Lilith is known to have survived among some Jews even as late as the 7th century A.D., but the personality and name ("night monster") are derived from a

Babylonian-Assyrian demon Lilit or Lila.

To the ancient Greeks she was known as the lamia, a female demon who also sucked the blood of the very young, although out of pure malice rather than some moral compulsion derived from the puritanical imperative of Judaic law. However, both the lamia and Lilith are sexually irresistible, and aside from their predilection for children, young men are likewise considered fair game to be seduced and devoured. But whereas Lilith is never mentioned in canonical scripture, the lamia was acknowledged in the first English translation of the Bible (circa 1382 A.D.); "The cruel beasts called lamya" - Lamentations Chapt. 4, verse 3. Oddly, in the King James version (circa 1611) all references to the lamia were changed to "sea monsters" in an attempt to suppress our ancient vampiric blood-line.

But there was more to it than just severing one of the main roots of mankind's family tree. It was also the firm belief of Christian demonologists that Lilith, through intercourse with fallen angels, spawned a race of female demons called the succubi. These evil

spirits were known to copulate with men in the dead of night as they slept, and so weaken them to the point of despair, and sometimes even death. It was theorized that any association with the demons of the Cabala, or any other Jewish source for that matter, was extremely dangerous, hence the use of the name lamia in the first English-language Bible. But eventually it was decided that merely to think upon Lilith, even in the guise of her ancient Greek manifestation, was enough to bring utter destruction to mind, body, and soul. Sea monsters, Behemoth and Leviathan, were thought to be delightfully benign creatures by comparison.

It is also interesting to note that the sanitized King James Bible was published in the same year as the trial of the Hungarian aristocrat, Countess Elisabeth Bathory, accused of mass murder, witchcraft, and vampirism. In 1611, after a 7-year orgy of blood, the dread "Vampire Lady" of the Carpathian Mountains was finally brought to justice. She had murdered and bathed in the blood of 650 virgin girls, and all Europe was seized with the horror of her deeds. Vampire hys-



Armand: leader of the Children of Darkness and the Theatre of the Vampires.



The artwork and stories in *Night's Children* are extraordinary and not of this world.

teria was rampant, and the biblical editors may have concluded that a degree of censorship was in order to combat the terror which had set in across the land.

There is also the troubling paradox of a demon queen and her devilish nocturnal offspring craving human blood for the punishment of man's sins, while priests at the altar offer the blood of Christ and his saints for the salvation of man's soul. We've got blood staring us in the face from both ends of Jacob's Ladder, and therein lies the morbid fascination of it, one which grows ever stronger with the onset of human extinction, the Day of Wrath, when divine judgment is exercised en masse. According to *The Book Of Adam And Eve*, "Lilith will plague man until the Messianic Day, when God will finally extirpate uncleanness and evil from the face of the earth." Such a house cleaning will surely require a catastrophe even more monstrous than that of the Great Flood of Noah's day. And just as the spirit of Lilith, our diabolical first mother, held mankind captive on the eve of that mighty deluge so long ago, humanity is once again seduced by her powerful vampiric spell as the world careens toward the abyss.

ANNE RICE'S "THE VAMPIRE CHRONICLES"

It is not the same now as during the Middle Ages when vampires and related evil spirits were feared and loathed by the masses. Instead civilization has come full circle

from the time prior to the Flood when people not only romanticized vampirism, but practiced it as well. One has no further to look than *The Vampire Chronicles* by Anne Rice to see that this generation is hopelessly possessed by the charms of these enchanted creatures of the dark realm. The story of the vampire named Lestat is legend, filled to its murky depths with the treasures of antiquity and beautiful blood-sucking angels in black lace and velvet who have become role models for countless young people throughout the Occident.

Who can resist those whom Lestat has loved. There is Armand, the undead youth who led the devil-worshipping *Children of Darkness* in the catacombs of the Paris cemetery Les Innocents; the one whose name in Italian, Amadeo, means "love of God." Armand, the one who presided over the Theatre of the Vampires, where spellbound mortals were tormented and killed on stage before an unsuspecting audience of ecstatic Parisians. Armand, the one who would feed nightly on a helpless boy slave in his bed chamber beneath the 18th century theatre, and who in the late 20th century would use his microwave oven to explode rats and roaches for his amusement. Armand, the 500-year-old Ganymede of the night, the boy-saint of darkness, who would have Lestat love him forever and always.

Then there is the terrible and captivating Akasha, the 6,000-year-old mother of all vam-

pires who, like Lilith, spawned a race of splendid monsters which would forever be a curse to humanity. She who would be the goddess Isis, the Queen of Heaven, the Good Mother, the Madonna, the Virgin - all things blessed; but who in the end would be nothing but the Queen of the Damned. She, for all her ethereal beauty and grace, who would conspire to exterminate 99 of every 100 male humans for the sake of world peace and the salvation of womankind. Even her name is suggestive of some great destiny; Akasha is the Sanskrit word for one of the five Hindu elements - the black egg of Spirit, the divine spark of "essence" which is the vital ingredient of life itself. But this would-be Goddess is nothing more than a mass-murdering rabid feminist, a "femi-nazi" of the first order. And she too would demand, and receive, the adoration of the Vampire Lestat.

Armand and Akasha are shining examples of the cruel and exotic creatures which inhabit the Vampire Chronicles, hero-villains one and all, who once would have been regarded with scorn, yet are now the idols of a generation utterly enthralled by the mystique of the lust for blood. This trend toward a vampiric world vision has been gathering momentum ever since the advent of the romantic gothic horror novel in 19th century England. The three books of the Vampire Chronicles - "Interview With The Vampire," "The Vampire Lestat," and "Queen Of The Damned" were all long-running best sellers, and together represent the literary fruition of Lilith's evil spell. And if Anne Rice is the Queen of the Damned of the written word, then Wendy Snow-Lang must bear that same dark distinction as it pertains to the illustrated novel, the comic book, a genre which has taken its place alongside the horror novel as a powerful channel of blood-crazed contagion.

WENDY SNOW-LANG'S "NIGHT'S CHILDREN"

Wendy's vampire series, *Night's Children*, is so sensuous and so macabre that it transcends even the Vampire Lestat comic book. And as far as artistic rendering and depth of feeling are concerned, there is nothing which compares to *Night's Children*. Its two main characters are Klaus, the 500-year-old German nosferatu who looks remarkably like Peter Murphy, and his youthful fledgling Billy who is modeled after John Koviak of L.A. death-rock infamy. Both of them, as well as the others caught up in the swirl of the Klaus/Billy love-hate relationship, are truly magnificent to behold. And the demon strain which flows in our veins since time imme-

morial draws us to these androgynous, nihilistic lovers and killers. And this is what so many aspire to, to be part of an international Theatre of the Vampires, and to drink the blood in defiance of the biblical taboo, "But flesh with the blood there of, shall ye not eat" - Genesis 9:4.

The post-sexual revolution orientation of modern fictional vampires also relates to the sexual liberation of our time and of the time of Noah. This too is in the true spirit of Lilith, the original feminist, who refused to assume the submissive position during intercourse, preferring that copulation take place side-by-side. This insistence upon sexual equality and the blurring of gender delineation was as characteristic of mankind's first mother, and the antediluvian age, as it is for our own jaded generation of Apocalyptic thrill seekers, hell bent for oblivion in the face of the seven last plagues. The Vampire Chronicles and *Night's Children* are evidence of Lilith's waxing powers of enchantment, as well as harbingers of the end of the age, the "Messianic Day."

"Suffer the little children to come unto me." Looking like black-garbed Pierrot dolls, the creatures of the night don their fangs to dance the vampire's dance and to dream the dream of the lamia. For the spirit of Lilith is risen, and the ocean and the moon are turned to blood. "And as the days of Noah were, so shall also the coming of the Son of man be" - Matthew 24:37. †

Footnote: The publisher of *Night's Children* is FantaCo, 21 Central Av., Albany NY 12210.



Katherine Brown



The Good, The Bad and the NEPHILIM

by Paul Hart & Paula O'Keefe



Even upon casual observation of the sights and sounds emanating from the band, Fields Of The Nephilim, one gets the sense that something deeply layered and ominous is rumbling beneath the surface. The images and messages being transmitted by the group rank of a cryptic "otherworldliness" that seems unfamiliar to us at face value, yet rings a resonant chord deep within our subconsciousness — dare I say soul. It's as if we have a common subconscious heritage as a species based on a common evolutionary lineage that extends back thousands of generations, and somehow, the Nephilim have tapped into that line with what they say to us.

"As a species, we necessarily have a species consciousness," explains the mysterious stranger in a broad-brimmed hat. "Our ancestors have a common origin, and nothing from that origin can be completely wiped out merely with time. Even in mankind's widely varying religions, there's a similarity of belief systems. The Christ story of a savior being sacrificed for the sins of others was repeated a thousand times, a thousand different ways, in a thousand different religions — and thousands of years before Christianity."

The stranger removes his hat, revealing wolf-like, bright-blue eyes. "Men have always found comfort in the belief that through death, he can release his soul and somehow find salvation," he explains. "It's almost seen as a desirable thing — from Hinduism to Buddhism to the ancient Mayas and Celts. Why does this commonality of ideas exist?"

To even understand the question, much less answer it, one has to understand what the Nephilim is all about. And to understand what the Nephilim is about, there is only one source to reference — the man behind the hat — Carl McCoy, lead vocalist/lyricist/guiding light of one of the more metaphysical musical entities around today. There is a definite air of mysticism surrounding him. Even the origin of the name of his band is steeped in his keen interest for things beyond the strictly material.

"I was exposed a great deal to the Bible when growing up because my mother was devoutly religious," he says. "She took great pains to instill in me a sense of which characters in the Bible were good and which were bad. Genesis briefly mentions a race of giants called the Nephilim [the product of fallen angels and mortal women]. Even though they are mentioned only like once, she kept harping on how evil they were, and that I should never talk or even think about them. Well, you know what happens when you tell a kid not to even think about something! Obviously, her plan backfired, and having always had a tendency to be more interested in evil

than good anyway, I began searching for more information on the Nephilim. It brought me to a series of books called the Apocrypha and Jubilees — chapters of the original Bible that were taken out for various reasons. That opened up a whole new can of worms for me." And those worms have been eating away at his gray matter ever since.

Carl McCoy's interest in mysticism pervades almost everything the Nephilim produces — from the three Lps — **DAWN-RAZOR**, **THE NEPHILIM** and **ELIZIUM** [from Elysium, the heaven in Greek mythology] — to the newly released video collection, **MORPHIC FIELDS**. Their latest video on that collection, "Psychonaut," gives full development to McCoy's contention that sacrifice/crucifixion is an ancient, pre-Christian notion of freedom for the soul, a release from its bonds — and that an apocalyptic cataclysm would be a spiritual liberation on a massive scale. In fact, it is the souls of the Nephilim giants, according to the Book of Jubilees, that still wander the Earth unfriended for their crimes after having been slain by obedient angels in a great catastrophe eons ago.

"In 'Psychonaut,' we tried to recreate the age-old ritual of soul release through sacrifice and salvation," says McCoy. "The concept of martyrdom that most people think exists only in the Middle East has been a constantly recurring theme in human history. True, it can be a catalyst for war, but religion has always been. The video represents man's ancient belief that the body only temporarily houses the soul. Once released from the body, it can travel freely. [Thus the psychic astronaut — Psychonaut.] Man was much more in tune with nature back then, the first eon, the shamanistic eon, and thus much more in touch with his senses beyond the five physical ones. One of his tools for survival was psychic ability."

The mysterious McCoy now removes his weather-worn jacket to reveal a five-pointed star hanging from a chain around his neck. Could this pentagram be a totem of McCoy's penchant for evil?

"People who don't really understand occultism automatically assume that this symbolizes evil or Satan," rebuts McCoy. "What makes Hell powerful is man — his ideas. Of course, a lot of people involved with the occult are also involved with Satanic worship. That's not really what I'm interested in. I mean, it's a very personal thing. Let's just say I've done some experimenting, and certain things have worked for me. I think we're heading back to the first eon again, where man places greater credibility in occult practices. I mean, look how our materialism and technology has screwed up the world."

Speaking of occult practices, just seeing Fields Of The Nephilim in concert can induce mystical flashbacks to the time of shamanism. (Yes, there's plenty of myst.) The five rawhide-clad figures conjure "lesser times, when man was free," as McCoy would put it. The cascading, almost hypnotic chorus of guitar sound entwines with the dusty halos surrounding the surreal, Old West caricatures that are the Nephilim.

Some would argue, however, that the Nephilim gang doesn't conjure up anything further back than the '80s — as in The Sisters Of Mercy or The Mission '80s. How does Carl McCoy respond to such comparisons to these bands?

"We're completely different from them. They're essentially pop-rock bands. We don't take the same approach to music that they do. Anyone who really understands what we're about wouldn't make such comparisons. Okay, maybe there's a superficial similarity on the surface, but below that, we have nothing in common."

As stated earlier, something is indeed brewing beneath the surface, and the answer to what it is can be found not only in the mind of Carl McCoy, but (as he would put it) in the mind of each one of us. This fall, you can conduct your own search for some answers when the Fields Of The Nephilim ride into your town on their North American tour. Keep a mind's eye out.

END.



McCoy breathes fire and brimstone on the new live **EARTH INFERNO** Lp.



Fields Of The Nephilim combine the imagery of Sergio Leone's spaghetti westerns with the philosophy of the ancient seers. On their latest album **ELIZIUM**, the Nephilim recount the tale of "Sumerland," a place fabled in ancient Sumerian and Babylonian legend. Soreleading the word are (l. - r.): Nod Wright (drums), Tony Pettitt (bass), Carl McCoy (vocals), Paul Wright and Peter Yates (guitars).

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ROZZ WILLIAMS'

SHADOW PROJECT

Interview by Jack Vo

Art DeLeon

Casting a light on the mystery that is Shadow Project.

You've probably been asking yourselves, "Hm, I wonder whatever happened to Rozz Williams — you know — the guiding vision of the 'real' Christian Death." Well, the answer is lurking in the SHADOWS of the L.A. death-rock scene.

About three years ago, Rozz hooked up with Eva O., the former guitarist of the Soper Heroes, in San Francisco, and the two got each others creative juices flowing (figuratively of course). They moved back to L.A. (where the original Christian Death was spawned) and tracked down Eva's old bandmate in the Super Heroes, bassist Jill Emery. An old friend, Tom Morgan, was added on drums and Rozz's new PROJECT was complete. The creation was appropriately named SHADOW PROJECT. The experience and talent of the members gave this band an automatic edge in the L.A. underground. Every band tries to be original, but unlike most newly formed groups, Shadow Project had the intuitive tools to know what worked creatively. They have since played to enthusiastic crowds at clubs like Hyster Scliter and Whisky A Go-Go in L.A. and in other California cities, where they've been repeatedly invited back.

At first it was difficult for fans not to think they were watching the old Christian Death on stage, what with Rozz Williams up front enchanting the crowd with his trademark vibrant and passionate vocals. But the powerful and dramatic presence of the new band quickly persuaded them to not only accept, but to embrace the fact that something totally new and wonderful was going on. Eva's snarling, aggressive guitar is impossible to ignore, while Jill and Tom poured out a relentless, almost hypnotic beat.

If you were wondering whether the band does any old Christian Death songs, the answer is pleasantly, yes... but only a couple. Rozz explains his decision to do so by saying, "The band enjoys playing those songs, so why shouldn't we do them?"

Shadow Project has recently enriched their sound by adding a keyboard player named Paris. The much heralded independent L.A. label Triple X Records has signed Shadow Project and they are putting the finishing touches on their debut album which is to be released very shortly.

NOTE: The band is no longer associated with Nightwork Entertainment, so whoever wrote to them there, your letters were never received. If you want to contact the band, write to them directly at SHADOW PROJECT, P.O. Box 862862, Los Angeles, CA. 90086-2862. If you would like a response, please enclose a S.A.S.E.

Let the interview begin!
PROPAGANDA: How did Shadow Project start?

EVA: Well, Shadow Project started in 1992, so I'm kidding. Actually, it started about three years ago in San Francisco. Me and Rozz happened to move up there and just started getting bored and decided we better start playing some music. Then we started looking for a drummer and a bass player who had some creative flow.

ROZZ: And we're still looking. (he ha)

TOM: Me and Jill are still looking for some creative musicians too. (he ha)

EVA: No, but seriously...

JILL: Let's get to the point, Jesus Christ.

EVA: O.K., I don't know. Well, I think as Shadow Project, each member has to be creative because this band wants creativity.

Where did the name Shadow Project come from?

EVA: Rozz came up with the name.

Is there any meaning to it, Rozz?

ROZZ: Well let's see, where did it come from? Someone sent me an article in the mail about testing that was going on after Hiroshima, and they were calling it the Shadow Project because of how after the bomb went off, it left impressions of people, but no bodies. That's basically where

I got the name from...

EVA: Who wrote the current material Shadow Project is working on?

EVA: Me, Rozz and Jill. We all write our own songs. I'll write music and lyrics to mine, Rozz will write music and lyrics to his, and Jill will write music and lyrics to hers. Then we'll all, like, do our things.

EVA: Let's say a person were to bring in new material, how would other members help in working on it?

EVA: Well, I don't know, it depends how stubborn you are about that particular song. If it's a song you don't want to change and you're going to have it that way... Like if Rozz doesn't feel like singing my lyrics, I'll sing them, or if we want two vocals, we'll both sing them or whatever. But if it's a song stuck in it's way, we'll keep it that way.

TOM: We work on it till we like it.

EVA: Exactly, we play it. It's just like a baby, it grows.

EVA: What is the current material about?

EVA: It's about life and death, the truth and the way things are — dreams and reality.

TOM: Our dreams and our lives.

EVA: So what is the truth?

JILL: Jack, I just want to say something about the truth, because no one ever knows what the truth is. The truth is just what you believe in your mind because you could be lying and all that crap, so that's the only truth.

EVA: How do you develop your ideas? Does it just hit you?

ROZZ: I think so. When you're walking down the street, sitting in your house, driving in your car.

TOM: Yeah, when I'm driving.

JILL: A documentary of John Huston's life inspired me.

TOM: I'll tell you something about creating that I do a lot. I get musical inspirations out of situations, visual situations, intense situations, when I get in trouble. If something happens, like I'm in trouble, I'll start hearing music in my head like drum roles.

JILL: What a trip, just like a cartoon.

EVA: How do you all feel about the music you're currently doing in Shadow Project?

EVA: I think it's very...

ROZZ: ...HOT!

JILL: I think it's really important to us.

EVA: It's very important.

ROZZ: Or else we wouldn't be doing it.

EVA: I think it's pretty dramatic, exciting...

JILL: ...and aggressive.

TOM: Well, it's a lot of things, it's not just one thing. It's a lot of things put together.

EVA: That's why I label all the emotions in the world, because that's what it is to me.

EVA: What kinds of emotions do you want to elicit from your audiences?

JILL: We drain the audience's energy and it makes us stronger. We appreciate every feel, they go home tired and depressed. (everyone laughs)

TOM: They go home with a full belly and buzzing ears.

EVA: Seriously though, how do you want the crowd to feel when they leave a Shadow Project show?

EVA: I think they feel exhausted.

JILL: Fulfilled.

EVA: How do you all feel when you leave and you know that you've done a good show?

ROZZ: Exhausted sometimes, it's a nice feeling. It's a nice feeling when people actually appreciate what you've done.

JILL: It keeps me alive for about a week. You know how you live off a memory, actually it's a great feeling. Like I said, you get energy from the crowd, it's nice.

TOM: Jill drains them of their energy as if they were a rubber tree.

EVA: You've got to see Jill live, she rocks out, she flies on the ground and all around.

JILL: Eva does cartwheels. (laughs)

EVA: Jill really rocks, she turns into the monster of the bass guitar.



JLL: I appreciate your composition, you saying that.

We were talking about inspirations.

Do you guys have any influences?

ROZZ: Well, Jill is influenced by John Huston.

JLL: ...and Patti Smith.

EVA: I'm influenced by himmm, Jeff Beck.

TOM: Bill Ward and Woody Woodmansey.

Woody who?

ROZZ: Oh, the youth of today. (Sarcastically.)

Rozz?

ROZZ: Two people, Charles Manson and David Bowie.

(No comment) Do you hope your music influences people?

JLL: Well, we hope to, because if someone can get something positive out of what we do, that's great.

ROZZ: There are some people who are too extremely happy, and you see them waking down the street and you just want to slap them in the face. That would be nice to do to people who are too happy. If they're depressed, we can make them feel a little happier, and if they're too happy, we can make them feel a little more depressed. I definitely think that we influence people in one way or another.

What do you think about the alternative scene in Southern California today?

EVA: What happened to it, where is it?

ROZZ: Who has it, where did it go?

EVA: We hope it starts over again, or something happens.

TOM: It went shopping at Target.

JLL: I think there are a few good bands out there.

EVA: Maybe there is, I don't know, but to my eyes, I don't see anything. Everything I hear is just a carbon copy of something else.

What do you think about the people in the alternative scene?

EVA: I don't know any.

ROZZ: Where are they, where did they go?

TOM: Well, the ones that go see us play seem to be right in there. They seem to be really objective and unbiased people looking for good music. That's cool.

EVA: Every once in a while we get those people who shout out, "Why didn't you play 'Romeo's Mistress'?"

That's what I was going to ask you next. How does it feel, when you're on stage, and people still expect Christian Death?

ROZZ: Well, they can just go home and choke on it!!!

EVA: Like you said, "they still expect." There's no "still" about it because we are not Christian Death, we are Shadow Project.

JLL: Well, I'm sure in Fleetwood Mac, they asked Lindsay Buckingham and Stevie Nicks to do something off their solo albums in the beginning. You've got to know how to integrate it, sometimes it works. It's obviously a big part of Rozz's past and the influences are there. What can you do, it's natural. You can't cut off an arm just because it's from your past. You can't do that, it's there.

EVA: They'll get used to it. All we can do is keep playing and do our trip and keep doing Shadow Project, and they'll eventually catch on. People will realize that's the way it's gonna be.

TOM: I mean, from our point of view, we have our own material. We worked really hard on what we do. When we go out to perform, we're giving the audience our thing. Some of these people should be taking in what's going on rather than demanding what happened in the past.

You guys do a Christian Death song, "Desperate Hell," why do you do it?

ROZZ: Because it's a good song, and it's worth doing.

EVA: We do songs from our pasts, like "Nightstalker" by



Jill, Tom, Eva and Rozz emerge from the shadows.

the Super Heroines, and we do a Christian Death song, and I'm sure we might do other older songs of Rozz's, mine or Jill's past. I don't see why we shouldn't continue to play them if we like them.

ROZZ: If a song still has meaning to us now, there's no reason why we should stop doing it.

JLL: You can't just cut off that emotion, that feeling.

Speaking of Christian Death, in the past year, Rozz and Eva have done a couple of Christian Death shows. How and why did those come about?

EVA: Those are just "Only Theatre Of Pain" Christian Death reunion shows, and the only reason I was on stage doing the backing vocals is because I did them on the record... and to do Rozz a favor so he wouldn't have to be out there alone. He didn't want to be alone on stage so I thought I would hang out with him. And Rozz, what are your reasons for doing those Christian Death shows — because some fans demanded it? (he ha)

ROZZ: No, it has nothing to do with fans. I'll be truthful. You know, Christian Death is still something that's important to me. Obviously, I spent 10 years doing Christian Death, I'm not going to just chuck it into the trash. There's good material, there's good musicians that I've worked with. But I don't want people to only expect that from me, because that's just pigeonholing me into one thing, which is very frustrating. You know? I want to branch out and do other things. People should not limit their minds to one thing. I get a lot of that from the crowds. It's like, "Why don't you just do Christian Death?" Because I have feelings for what I'm doing in this band, Shadow Project, too. I have feelings for what I've done with Premature Eupolation. It's just different aspects and different musical styles that I like playing with. So, to your question, I do Christian Death shows because I enjoy it.

How do the other members feel about Rozz doing Christian Death shows?

EVA: No comment. (laughing)

JLL: To tell you the truth, I can't say anything because I'm also in another band (Hole), so I don't feel that I can sit here and tell Rozz not to play, because I go out and play too. I think people might look at things differently and I don't want it to affect Rozz. But that's his decision. He's his own person and I'm my own person.

In closing, what can we expect from Shadow Project?

ROZZ: Well, we're about to release an album on Triple X, and then hopefully we can finally start touring across the country. (Shadow Project's LP has since been released.)

EVA: ...across the country, the oceans and the world. END

Ronny Moorings says the sampling of "Wild Thing" on Xymox' new album PHOENIX is just a sign of the times.

"I think if you're going to put out an album in the '90s, it should reflect what's going on at the moment. I really like the Acid House sound and the dance stuff coming out of England right now, so I guess it's going to have some influence over me."

Since they first began playing music eight years ago, Xymox has always tried to keep up with the times. So the "Wild Thing" sampling doesn't come as too much of a surprise. It also fits nicely into a song which celebrates the joy of falling in love.

On their fourth album, they continue to experiment with different tempos which reflect their interchangeable moods. "Mark The Oxyd" is a somber number that contrasts nicely with the danceable title track "Phoenix Of My Heart." Ronny says the slower songs are more dramatic and certainly show another side of the band. "Well, we're not always light-hearted. I like to have dramas and put that dramatic element into my songs." The track is played without keyboards and shows the band's acoustic side.

Each member of Xymox contributes to the song-writing process. However, unlike most bands, they don't collaborate. Each track is written individually and sung by its author.

"We try to innovate ourselves," adds Ronny. "We try to explore every side of our musical ability."

The 12-inch of "Phoenix Of My Heart" explores untapped sources. If it weren't for a few key bits, you'd never guess it was the same song. The band took a lot of liberties with the original track and turned it into a much looser mix.

"I think it's a real drag," says Ronny, "when you hear a dance version of a song and it just sounds like an extended mix of the album track. We try to do a little bit more with it."

Ronny says the freedom to explore different arrangements is what attracts him to dance music. His opinion of traditional rock hasn't changed — he still thinks there's too much of it around. He does, however, like listening to bands who have the "guitar wash" sound. This means they add a heavy psychedelic bit into their guitar leads. British bands like Curve and Slow-dive are a couple Ronny recommends.

A few years ago, it seemed Xymox was the only band using the guitar/keyboard combination, with the possible exception of Depeche Mode. Today, we have bands like Happy Mondays, Inspiral Carpets, and Jesus Jones leading the way. Ronny thinks this shift towards his favorite kind of music is wonderful.

"I'm glad people are now used to different things besides rock n' roll. From our point of view, I don't think you should neglect certain types of music. I think everyone is becoming more open-minded and that's great."

The band has made videos for "Obsession" and "Imagination" from their TWIST OF SHADOWS album. Recently, they filmed a video for "Phoenix Of My Heart" in Los Angeles. Ronny says their videos are designed to give you a vague picture of what the band is singing about. However, judging by their latest visual production, it's pretty obvious who Ronny's wild thing is.

Still, in the actual songs, nothing is concrete. "Music should leave a lot open to interpretation," he says. "For example, before when you sensed that 'Mark The Oxyd' was about a broken relationship, I didn't have that in mind at all. But that's the way I like it."

Whereas some musicians have the occasional writer's block, Ronny says Xymox never experiences this. "You need discipline to write songs, but then on the other hand, it all comes naturally. We like to write so it never seems hard. I feel that urge very much! It's not like we sit down and say, okay let's write some songs for the next album. We're writing all year round, and it's just a matter of elimination by the time



Xymox: Pieter Nooten, Anka Wolbert, Ronny Moorings.

we have to put out a new Lp. MEDUSA [the band's second Lp] was when we really hit our stride as far as writing the kind of music we felt would be a blueprint for everything to come after it. And it pretty much has been just that — although there's been an obvious progression, a natural one. From that point on, we wanted to make music that moved the audience both physically and emotionally. Every song that we, Anka or Pieter writes is meant to stir something up inside the listener."

Something was indeed stirring on their last U.S. tour. Xymox sold out eighty percent of their gigs. They look forward to touring here again. Since the band doesn't go out on the road every year, Ronny says each time they do, it's like a small adventure.

"Just playing live itself can be awkward," he says. "I'm not entirely comfortable with it. The idea that I'm revealing my inner most thoughts to a large crowd isn't the most secure feeling. Making my loves, my lusts, my successes and my failures public knowledge seems to make them more dramatic than they really are. I think Anka would go along with this idea." Despite the apprehensions, Xymox took their "public" display all over the world. Besides touring all through Europe and North America, the band has been as far away as mainland China. An experience they will never forget.

Right now, Ronny says life in Xymox seems pretty good. "I wouldn't trade it for anything. It's what I love. I do what I want to do and can't imagine doing anything else."



cinéma propaganda

Pong recognized as the pre-eminent gothic horror publication since the "Malleus Maleficarum" (circa 1485 A.D.), Propaganda Magazine has taken winged flight from its slippery resin-coated pages straight into the "eye of Hell," more commonly referred to by the seemingly innocent acronym TV. This remarkable transmutation via the miracle that is video, is simply denoted as Propaganda Video Magazine Issue No. 1. It features four short art films produced and directed by the Propaganda Minister, that mysterious prophet/alchemist who did thrust upon an unprepared world the dark gift of Propaganda Magazine in that fateful year of decision 1985.

It was no accident that the release of the first issue of the magazine coincided with the 400th anniversary of its infamous forerunner, the Inquisitional handbook referred to above in the opening sentence of this promotional article. Malleus Maleficarum is from the Latin meaning "The Hammer Of The Witches" and Propaganda is from the Latin meaning "Prescher to the pagans" (Pro-pagan-da). The word Propaganda was first coined by the early Church and used to denote the holy

office entrusted with spreading the Gospel to the pagans, who initially were the Gothic tribes of Germanic Europe. Nor was it coincidental that Propaganda Magazine is also an organ of knowledge and belief for the neo-primitive Goths of the latter 20th century, some 2,000 years down the pike from their ancient tribal predecessors. It is important to understand the meaning of Propaganda as the carrot offered to the pagans to lure them into Christianity, and the "Maleficarum" as the stick to keep them there. With this in mind, a better appreciation can be gained of the motives and rationale behind the first three featurettes in this premier installment of Propaganda Video Magazine. They are "The Sacrifice," "Twilight Of The Gods," and "Day Of Wrath," which collectively fall under the title of THE TRILOGY.

The theme which binds this unholy cinematic trio together is one of genocidal religious warfare. Heavy-laden with the dark symbolism of the Holy Inquisition and the Nazi Holocaust, these films are expressed by way of sacrificial performance art featuring various exotic characters from death rock altar boys to elegant Nazis, and ritualistic



A witch, tied to the stake, is made to kiss the Cross in "Day Of Wrath."



murder from witch burnings to firing squads. Various nuances may be somewhat open to interpretation, but the parallels between the Catholic Church of centuries past and the Third Reich are fairly obvious. This parallel is embodied in two different but very similar personalities - the inquisitor priest and the SS extermination squad officer, both of whom are portrayed by John Koviak, former guitarist of the vampiric London After Midnight turned free-lance art terrorist.

The first film, entitled "The Sacrifice," depicts black uniformed SS men in the process of executing prisoners in a barren field. It's an emotionally exhausting and highly stylized procedure, inter-cut with ceremonial images of a gothic glam priest and his young acolyte in black lipstick and dangling crucifixes. The priest reads from the Bible, bites a gothic girl in the neck with fangs sharp and long, and does a liturgical dance of death with the altar boy as the SS officer shoots and cremates his victims. The soundtrack is a soul-crushing funeral march by the German composer George Frederick Handel, which is perfectly timed to the visual rhythm of murder and spiritual pretense.

With the relationship between political and religious fanaticism thus established, THE TRILOGY moves into its second phase with "Twilight Of The Gods." This film is punctuated by a ghastly montage of barbed wire, guard towers, gas chambers, and mass graves. The SS officer is haunted by his own handiwork, and is driven by guilt to a suicide every bit as intoxicating and ritualistic as the execution which is the centerpiece of the first film. Magnificently attired in his frightfully fashionable black uniform in "The Sacrifice," he is now reduced to half-nakedness, his face a cosmetic rendering of a death mask with hollowed eyes and ashen complexion. Here he looks remarkably like the death camp sex slave portrayed by Charlotte Rampling in Joseph E. Levine's notorious cult classic The Night Porter. (For a vivid depiction of Herr Koviak's concentration camp suicide persons refer to the "Hangmen Also Die" photo feature in this issue of Propaganda on pages 32 and 33.)

Playing opposite this anguished angel of destruction is a young SS subordinate who shares with him a toast to Gotterdammerung, the Twilight of the Gods, as the drunken bluster of the Nazi Party anthem plays on a Victrola, driving home the full impact of Hitler's Final Solution. But whereas the horrors of the Holocaust are common knowledge, what is hardly known at all is that from the

The inquisitor priest in THE TRILOGY.

15th to 17th centuries perhaps as many as 9 million people throughout Europe - 85 percent of them women - were burned at the stake or otherwise slaughtered as heretics and witches. This was essentially the female holocaust, and considering the low technology and limited resources of the period, the number of executions is staggering.

The Roman Catholic Church estimated that a third of Europe's population was in league with the Devil, and established the Inquisition to wipe his followers off the face of the earth. As their guide the witch hunters used the "Malleus Maleficarum," an utterly evil tome whose hysterical anti-female rhetoric was as shrill and as paranoid as the most venomous anti-Semitic diatribe ever concocted by the Nazis, and its prescribed methods of investigation and prosecution foreshadowed the techniques employed by the GESTAPO 500 years later. It is also useful to point out that Church insistence upon blind devotion, strict discipline, and draconian punishment, in addition to its fetish for lavish rituals, mystical symbols, and intimidating regalia, made it a near-perfect blueprint for the Nazi state.

This brings us to "Day Of Wrath," the third and final film of THE TRILOGY. According to the "Maleficarum" the accused were to be tortured three times. By the end of the second agony, virtually everyone had confessed, but if not, there was always the third, most excruciating, degree. Hence the phrase - to give someone 'the Third Degree.' And hence, THE TRILOGY - three levels of exquisite torture culminating in the total destruction of the will to resist, followed by sublime submission to the will of the inquisitor. By the end of this cinematic 'third degree,' the viewer is eager to confess any and all sins, real or imagined.

"Day Of Wrath," like "Twilight Of The Gods," is a visual chronicle of mass murder at the hands of a crusading fanatic, in this case a witch hunting priest who, like the SS officer, is first introduced in "The Sacrifice." There are witch burnings galore, but one in particular is the focus of attention. The witch, portrayed by Propaganda's own raven-haired enchantress Michelle Duncan, is forced to kiss the Cross, and is then set alight by a torch-bearing altar boy. Eventually the macabre spectacle of serial executions weighs so heavily on the priest that he beats himself bloody with a cat-o'-nine-tails. It is a desperate act of self-destruction, although the SS officer in "Twilight" takes it one step further when he blows his brains out.

The musical score for "Day Of Wrath" is provided by a diabolical instrumental piece by My Life With The Thrill Kill Kult. Entitled "Heresy," its darkly seductive atmosphere enhances the brutality of the film to the point of ecstasy. THE TRILOGY ends with the smoke and ash of countless cremations rising past a medieval church steeple while a haunting chant in an unknown tongue seems to call the viewer back, over and over again, for another torture session. The total running time of THE TRILOGY is 14 minutes, but it's good for hours of satisfying self-torment. Perhaps its demons of the two greatest slaughters in the history of western civilization demanding to be heard. Shot in grainy 16mm black&white movie film, and given an 'aged' sepia tone tint, it looks as if the footage was actually shot at the moment these crimes were committed. The fetishistic attention to the details of Catholic and Nazi fashion and imagery, the surreal locations, exotic characters, exquisite cinematography, and haunting soundtrack all contribute to THE TRILOGY's over-powering effect.

Following a short interval for reflection, a procession of choirboys makes its way through an old church singing a Requiem for all those who perished in the name of God or for the sake of some terrible destiny. This melancholic rite makes a most appropriate introduction to "Spirits Of The Dead," the final short film of the video. In the tradition of Edgar Allen Poe it is a brooding contemplation of the fate of the soul in the wake of death. A figure covered by a white shroud drifts through a wintry wood, and a cloaked youth ponders a human skull amidst crumbling tombstones, all to the hallowed sound of a medieval monastic chant. The choirboy sequence and "Spirits Of The Dead" were both filmed and recorded in stark 16mm black&white film. Their cool gray tones and peaceful decorum are a much needed relief from the burnt tones and savage cruelty of THE TRILOGY. After 14 minutes of infernal persecutions, "The Requiem" and "Spirits" offer in a blessed 5 minutes the possibility of peace, and dare we say, the promise of life ever-lasting.†

VIDEO ORDERING INFORMATION

Propaganda Video Magazine Issue No. 1 has a total running time of 19 minutes, and is available in VHS format only. The cost, which includes postage and handling is \$14.95. Refer to the SANCTUARY MUSIC SALES ad on page 46 for more information.

DEATH IN JUNE



INTERVIEW BY
ROBERT WARD
for
The Fifth Path

It's not easy being a fan of Death in June; they have no videos out, they rarely if ever tour, their records are extremely difficult to find, and the band rarely appears on the covers of them. Death in June is more a state of mind than a band. It is as much a cultural experience as it

is a musical one. Death in June is a world view conceived by one man — Douglas Pearce. And because this view and the music it's set to is so hard to track down, much less interpret, any fan of Death in June must, by necessity, be a fanatic. It's not by accident, but by design.

PROPAGANDA: What do you consider the Mission/Message of Death in June?

DOUGLAS PEARCE: Maybe to wipe the slate clean? It is mine to exercise and to exercise in how I see fit. It is an instinctive act. I do not analyze the reasons behind why. I do not think I really understand the meaning of "message" or "mission." It just is. Nature does not need justification.

Has this view changed at all with time?

Yes and no. Certainly, some of the earlier material veered towards falling into the trap of being easily bracketed. But, I still think it avoided that. I despise groups who preach. They are normally the ones who should be preached to. They have nothing to say!

Is there a particular story behind the name Death in June?

During the recording of our first EP **HEAVEN STREET**, we still had not yet settled upon a name. I misheard something Patrick Leagas said and my version was Death in June. We all immediately knew that was the name. It was as though it had been thrown at us. It had a variety of connotations, all of which were pertinent to us at the time. It was perfect and still is.

What is the significance of the number six with Death in June? Does it have to do with "The Prisoner"?

Quite simply, the "6" refers to the 6th month of the year, June. It has nothing to do with "The Prisoner," even though I was a great fan of that series and used some speech from it during live performances and on the reissues featured on **93 DEAD SUNWHEELS**. The symbolism is purely coincidental.

Why did the group split up? What ideological influences did each member have?

"Split up" really isn't the right phrase. By that I assume you mean why have a series of departures over the years rather than the group being no longer? Since 1985, I have been the only official member of the group, and the bulk of the material has come out since then. Tony Wakeford was the first to leave after Patrick and myself had decided that he was no longer keeping up with where we wanted to take Death in June. He was not very open to new musical ideas, and generally his interest had waned. Even though he was still with us, he was no longer "with us." That was at the very beginning of '84. That was a very important turning point for D.I.J. Even though we had restructured the group musically, Tony's departure acted as a catalyst to the both of us. This happened at about the same time as me meeting David Tibet at one of D.I.J.'s concerts in London and was a fantastically creative and interesting period for all of us.

It was probably because it was such a good period that

Patrick and I did part company. The recordings culminated with the release of **NADAI** in March '85 and a variety of really good concerts both here and in Europe. After performing six dates in Italy, which probably showed Patrick and myself performing together better than ever before, we returned to England and he just disappeared. At a time when we were selling more records than ever before, getting more offers of performances than ever before, getting more critical acclaim than ever before, writing better than ever before, he just ran out of steam. Basically, for the few weeks that Patrick disappeared, everything was put on hold. Whilst I was filled with loads of energy and, rarely for me, optimism, Patrick had suddenly burned out. He seemed exhausted with the situation, and when we eventually had a meeting, it was agreed that he should leave the group. We had both come to that decision even before the meeting. That was in May of '85. Because by then, we were beginning to make a living out of the group. There were serious decisions to make. The position of D.I.J. had to be consolidated. Whilst I do not doubt that it was destiny that Patrick should leave D.I.J., I still wonder what could have been done had he stayed. We have similar "visions". But, perhaps I needed that extra responsibility of my "SELF." Death in June has always been of an ideological "oneness."

Why does Death in June appear so often faceless, masked, or backturned on the albums?

The work itself was always deemed more important than the cultivation of individual egos or personalities. Symbols are more suggestive of D.I.J.'s work than bland mug-shots.

Could you tell us about the other people and projects you work with and how you started working with them?

[David Tibet & Rose McDowell of Current 93, John Balance of Coil, Boyd Rice, Niklas Schreck, etc.]

David Tibet and other PTV (illuminati) began to come along to some of our concerts in London. Eventually, we talked at a D.I.J. concert that had been organized by Alan McGee, later of Creation Record, was then working for British Rail. We seemed to get on very well and the suggestion was made that we should start writing together. That would have been in the Autumn of 1983. In 1985, I moved in with Tibet, who lived in the cellar of this large, old Victorian house in North London. From there I began to get to know these other people such as Rose and John, although I had already met them in the studio or at photo sessions. During this period, **SWASTIKAS FOR NODDY** was being written and recorded, so there was postal contact with Boyd for that project. He was already aware of D.I.J. so when I suggested he should make some contribution to **THE WALL OF SACRIFICE**, he jumped at the

chance. That came about a couple of years later, however. Some of **BROWN BOOK** was also beginning to be recorded during this period, so it was only natural to use some of the same people. Not only did I admire them musically before I had even met them, but I was also fortunate enough to like them as people. I was introduced to Niklas at the book launch of his "Maroon File" at Compendium Books in London. We got on fine so I invited him down to the recordings of **THE WALL OF SACRIFICE** which had just started. David Tiffen and Andrea James of SIE were introduced to us via an early follower of the group who had written a review of our first performances for their fanzine "Certain Gesture." They wanted to do a feature so they came along to take some photos, and things grew from there. We got on very well together.

What did you do before D.I.J.?
Music-wise I was in a group called Crisis, along with Tony



The original D.I.J.- Douglas Pearce, Tony Wakeford and Patrick Leagas.

Wakeford. That lasted for about three years, and then after releasing a number of records and probably on the verge of being quite successful, we split up in May '80. Some of the other members of the group went on to form Theater Of Hate. I went to work for Rough Trade for about four years.

What records and musicians do you listen to or have enjoyed?

I listen to loads of different things, but certainly some of the most influential things I've ever listened to are "Forever Changed" by Love, Scott Walker's "Scott IV," Ennio Morricone's soundtracks to the "Dollars" movies by Sergio Leone, "Closest" by Joy Division, the Charles Manson LP, Wagner's "The Ring," a lot of Beatles, the Velvet Underground...

What books and movies have influenced you?

Definitely all the work of Jean Genet, especially "Funeral

Rites," and some of the work of Yukio Mishima, in particular "The Decay Of The Angel." These authors really encouraged me in my style of writing/typing. Films that have really made an impression on me include Taxi Driver, The Night Porter, Apocalypse Now, The Night Of The Hunter, Blue Velvet, The Tenant, Chant D'amour, Possession, The Hunting, The Meddles, The World That Summer, Come And See, etc.

What do you think of Nietzsche?

Last year I spent three months in Australia and towards the end of that period I became very depressed. I remember reading Nietzsche's "Thus Spoke Zarathustra" in Hyde Park in Sydney and somehow it consoled me to my despair. I have just looked at some notes I made in the book; I wrote, "I want to become destruction." Those were my thoughts on him.

How do you feel about the idea of a united Europe?





I think it's the most brilliant and natural thing to happen, but unfortunately I think Britain will be left out in the cold. But like anywhere, it's individuals that count and make the difference. If the soul has departed there is not much of interest within a united economic community itself. That's just a businessman's paradise. However, the idea itself may well help trigger bigger and more interesting ideas.

How do you feel about the reunification of Germany?

The same really applies to this question as well. The division of a country like Germany was always an unnatural state of affairs and the fantastically sudden course of events in Europe may well inspire all sorts of things. Perhaps the unconscious European soul is beginning to assert itself again. The change has been so sudden, surely there was something more than conventional politics involved. Something more esoteric, something more powerful.

You seem very interested in Germany and German symbols — what is your ethnic background?

Typically British, of Anglo-Celt descent.

What is your interest in runes and Northern European Magic, and what do you think of Aleister Crowley and the OT07?

I'd always been interested in magic, but had done nothing serious about it until I met David Tibet. He then introduced me to the works of Crowley, and I used that as a springboard. The Runes had a much more natural attraction for me, so I became more involved with them. They are now an everyday part of my life. I've been through a very intense period with them, but they are much more part of the furniture now. However, things like that always remain in flux and I always retain my respect for them. They are never not there.

Your recent works seem to be about the cycle of destruction in nature and how it pertains to the individual and western culture. Do you think you'll ever do anything about the creation cycle? Also, you use a lot of Nordic pagan symbolism, yet it never seems to enter into your music.

I've never thought of my work like that, and I'd like to know how you came to that conclusion, because I think it's fascinating and interesting as an opinion unto itself. My work has always been instinctive, and when it happens, I'm literally intoxicated with it. It's like a dream and much of the most important parts of it have almost been literally dictated from dreams. A surreal reality. An exercise and a exorcise. No gain without pain. There's nothing ugly or hateful — there just is!

What countries seem to have the biggest interest in D.I.J.?

Probably the most important countries for sales at the moment are France, Italy and Germany. Almost everything sells on export because of the lack of live performances in this country. The British are used to seeing their groups, especially those who don't get radio play, like ourselves. If you don't constantly perform, you become one of the forgotten. Only the really fanatical keep in touch. Which is not a bad thing. The reason why Japan was chosen to break cover was because of my interest in Yukio Mishima. Someone offered

some performances over there, and what better way of getting to the place where Mishima came from. Despite being very ill with the Russian flu, I dragged myself out of bed to spend Xmas Day 1988 besides Mishima's grave. That was a good experience. There's a lot of interest in groups like Death In June and Current 93 all over the world, and Japan just happened to be the place where we went.

Why don't you do more live shows?

Because I'm the only true member of D.I.J., the logistical problems of performing live are obvious. The "group" does not have regular rehearsals, and despite there being an obvious choice for live membership, people like Rose and Tibet have their own lives and careers, and it's difficult to get everything and everybody in the right place at the right time. On top of that, the NER "empire" has to be maintained and new records have to be written. Where is the time for live concerts? Considering the amount of problems they involve, they have never been that important to me. Death In June was never going to be a touring group, although I must admit that the gaps of time between performances have even astounded me. However, time just speeds by. In fact, I am sure that over the past decade, there has been some time distortion occurring of some sort. Time itself is now shorter, I'm sure of it.

Do you think there will ever be a Death In June video?

I did do a video specifically for a B.B.C. TV program, but they decided not to show it. One day, I do intend to put a D.I.J. video together which will become commercially available. It's just a matter of finding the time and the inspiration, that's all.

What do you consider the biggest problems in this age?

"Souless today, and souless tomorrow. We struggle for the joy that life is haunted by."

For more information on Death In June and their releases, send a S.A.S.E. (air mail) to:

DEATH IN JUNE
B M JUNE
 London WC1N 3XX
 England



Douglas Pearce

One of Douglas Pearce's latest projects is an Lp called **BOYD RICE AND FRIENDS: MUSIC, MARTINIS, AND MISANTHROPY**. Here we see Boyd Rice himself along with D.I.J. co-conspirator Michael Moynihan on a snowy evening in Denver, Colorado during the recording of the album. "The truth doesn't mind stepping on a few toes." — **DEATH IN JUNE**



HANGMEN ALSO DIE



His name was Reinhard Heydrich,
both butcher and beast,
and on the blood of innocents
he did dine and feast.

He was the model of evil,
so handsome and tall,
and so terribly feared
by one and all.

Of the soldiers in black
he was the most exalted,
and on his mission of murder
never once had he faltered.

Then came the day
in the city of Prague
when avenging angels felled him
in night and fog.

And those of the dark order
did rage and cry,
for now they knew
that even hangmen die.



Photos, Poetry, and Artwork by Fred H. Berger
Modelling by John Koviak



The Martyrdom of St. Sebastian



Although just a boy,
he was a brave legionnaire,
and for love of emperor
all things he'd dare.

'Till came the day
when he'd seen the fight,
and for Christ he'd strive
with all his might.

So they tied him to a tree,
this poor Saint Sebastian,
to suffer the arrows,
though no one had asked him.

They left him for dead,
but then he returned,
so they killed him again;
the fools never learned.

He'd preached the faith
to the soldiers of Rome,
who at last did him in
with clubs and stones.

They threw his body, broken,
into a well,
and by a dream,
a Christian woman he'd tell...

'Bury me with the martyrs
on the Appian Way,
to rest my bones
until Judgment Day.'



Photos and Poetry: Fred H. Berger / Model: Scott Crawford / Art: Katherine Brown

My Life With The Thrill Kill Kult

Do You Fear For Your Child?

BY SCOTT CRAWFORD

Imagine yourself bored, stoned and flipping through the channels, scraping around for something decent on late night T.V. Along the way, you find a televisionist promising eternal salvation for a pledge of twenty dollars or more, an old gothic horror flick complete with human sacrifices and bad organ music, and a low-budget '70s roller-disco movie filled with teen superstars who've been on the Betty Ford plan for the past ten years or so. Now imagine stirring all of this up, adding a diverse, layered musical sound that is both dreamlike and antagonistic, catchy and yet at times brooding, and you've captured the sound of *My Life With The Thrill Kill Kult*.

The Chicago-based band, whose membership includes Groovie Mann (vocals) and Buzz McCoy (keyboards), has been in existence since late 1987, when a film project of theirs somehow mutated into their self-titled EP. It begins with "First Cut," a hypnotic, pulsating piece of audio assault which would be reissued, remixed and rereleased twice on their later records. This 3-song 12" would be just the start of their warped, trashy escapade throughout the dark side of life.

Toward the end of 1988, TKK recorded their first LP, *I SEE GOOD SPIRITS AND I SEE BAD SPIRITS*. The album begins with "Herring," a haunted twirling waltz of the dead which begins to show their transcendence of the "rules" of techno-industrial music. As we progress, we are exposed to such ar-terrorism as "Do You Fear [For Your Child]?" the antagonistic "Gay Girl," and the incredibly sinister "Gateway To Hell," which begins with the sample, "You were danger, huh? I'll show you what danger is, baby." Clearly, this is a band that enjoys pushing all the wrong buttons, and with "Gateway To Hell," Thrill Kill Kult accomplished just that, as the song was used in a special on satanic music on the Christian fundamentalist "John Amkerberg Show." Quite ironic then, that their next EP, *SOME HAVE TO DANCE, SOME HAVE TO KILL*, included a song entitled "Nervous Xians" (pronounced Nervous Christians). I wonder if they knew?

The band embarked on two tours in 1989, the first to promote *SOME HAVE TO DANCE...*, and the second to promote the release of "Kooler Than Jesus," an infectious little bit of playful sacrilege that became their most popular song to date. They coupled this tune with "Devil Babies," a surprisingly blissy number by Thrill Kill Kult's erstwhile collaborators, the Bomb Gang Girls. The song is an ode to the innocent days of psychotronic baker flicks ala Russ Meyer, with all the necessary trashy sexual innuendos thrown in for good measure. Faster Pussycat, Kill, Kill!

The next chapter in the strange saga of *My Life With The Thrill Kill Kult* began in March of 1990 with the release of their second album, *CONFESSIONS OF A KNIFE...*. Again, the band's penchant for assaulting icons is demonstrated, this time on the album cover, which is a picture of a rather sacred-looking outdoor restroom. Oh well, when ya gotta go! *CONFESSIONS...* opens with the words "I live for drugs," which segues into "A Daisy Chain 4 Satan," a screeching but immanently delectable tribute to hallucinogenic chemicals. Gee, these guys really know how to make enemies. "The Days Of Serine And Roses" is next, and is perhaps the most intense song TKK have ever recorded, with its throbbing bassline and bawling chorus of "Christian Zombie Vampires." Other stand-outs on the record are the S&M anthem "Waiting For Momma," "Ride The Mindway," and "Rivers Of Blood, Years Of Darkness."

It was on the *CONFESSIONS...* tour in the summer of '90 that I first caught Thrill Kill Kult live. Smoke filled the



stage as two menacing figures manned their positions wearing leather face harnesses, and launched into TKK's signature song, "And This Is What The Devil Does." Suddenly, as strobes flashed, a third figure entered wearing leather pants and a skull cap with devil horns. Could it be... Satan?

As the show progressed, the devil horns gave way to long, wavy locks, and this demonic presence sang in a gut wrenching, intoxicating non-voice that resembled the manifestation of possession — all while a tall, dark, evil woman made advances towards both him and a seemingly entranced crowd. "And this is what the devil does!"

TKK have recently released a new album, *SEXPLORATION*, a decadent celebration of leather bars and Gloria Gaynor records, and a good natured stab in the back of the '70s revival scene. The influence is deliciously obvious on such tracks as "Leathersex," "A Martini Bull For Two," and the title track.

The band is currently on tour, bartender and all (no kidding), and when the "International an act" touched down at City Gardens in Trenton, New Jersey, I had the chance to talk to Groovie Mann and Buzz McCoy.



The perils of Betty Page, the heroine in Thrill Kill Kult's SEXPLOSION.

Upon heading toward the back of the bus to do the interview, a somewhat frazzled Groovie declared to the band and I, "I need my walker!" But as soon as we found a comfortable spot near a poster of Pope John Paul (that Bomb Gang Girl Ava Luscious stole from a church), we began to talk.

"The concept for SEXPLOSION just happened, with the way things were going with the band," says Groovie with a smirk. "The tour is going well. The show at the Building (in N.Y.C.) was great; it was pretty well received. This is about our eighth show of the tour. We have about forty or fifty shows to go over the next seven weeks." [gasp]

Just then, keyboard whiz Buzz McCoy enters the room, and our conversation shifts to the samples Thrill Kill Kult use in their songs. I ask them if they have a large video library at home that they pick samples from, or if they just sit up all night caffeinated-out watching cablevision?

"We just kind of find stuff," replies Groovie. "Things just kind of catch our ears. There's nothing we really dig into. We don't sit around and waste time trying to find stuff."

A surprisingly softspoken Buzz adds, "Yeah, they just come to us. We'll just be sitting around and we'll hear something and we'll go, 'hey, what was that?' [laughter] Then we have to go chase it down right then and there, otherwise it's just to use to us."

So what's next for these purveyors of the perverse after the tour? "A rock opera," Groovie informs us, "about Satan-

ic heavy metal suicides..."

"The usual," I add, which provokes more laughter.

"There'll still be a twist to it, of course," says Groovie, as if we had to guess.

I end the interview with a more general question: "What are your favorite movies?" Groovie answers, "The Tenant" by Roman Polanski. And then a silent Buzz pauses and comes up with two, "Devil's Angel" and "You Angel Run."

John Ankerberg, beware!



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They speak of heaven and hell;
of both we know well.
For what is a devil
but an angel in bondage.

Poem by Fred H. Berger

ALIEN SEX FIEND

Fans were also treated to a very special addition to the tour. A mini art exhibit of Nik Fiend's works were on display at the club. Nik unveiled ten of his original paintings which were taken from his thirty-piece exhibition entitled "Diary Of A Lunatic." In fact, all of the Alien Sex Fiend record jacket art is the work of the lunatic himself. The first painting Nik ever did was used as the cover for the IT album.

Nik's paintings are both disturbing and thought-provoking — much like his music. In fact, he approaches both art forms with a similar philosophy.

"I like to challenge what is considered acceptable and status quo," says Nik. "When I first started to work with oils, the first thing I read in an art book was 'Do not use black!', so of course I ran out and got a load of black paint." How apropos.

Nik has had his work exhibited at such prestigious British galleries as Edinburgh Academy of Art, Earl's Court in London and Mid-Pennine Arts Association in Lancashire. Nik's first U.K. exhibit at a rock club was in Islington, London at the Powerhouse on July 23rd 1990. The show was broadcasted on British T.V. and the interviewer was none other than Mary of Gays Byers On Acid, a long time Fiend freak himself.

Being the multi-talented artist he is, Nik has participated as the headliner for numerous festivals, including the "No More Censorship" concerts in London.

When confronted with the timely question of how he felt about censorship, Nik responded, "The people who seem to be drawing all the conclusions about censorship normally are the ones who have problems with their own sexuality and with what they themselves deem right and wrong."

Being the true paradox he is, Nik slips easily from the role of a charming spokesman for the band to the deranged, demonic persona who has inspired such a loyal following. Part of his appeal is his ability to be completely spontaneous. In fact, Nik doesn't prepare the song set list for the concert until just before the show is to begin. This keeps the band members "on their toes" and helps make for some innovative and unpredictable entertainment.

The collective talents of Nik and Mrs. Fiend, along with the other members of this ghoulish contingent, combine to sow the seeds of our imagination. The imagery may be dark, but then again, Nik has always had a preference for using black.

The
Little
Mrs.

by Lynda
Sviderskis



NIK FIEND ON EXHIBIT

With a dark and decadent splendor, Alien Sex Fiend evoked images of their early Bat Cave shows. Their latest tour across America this past spring once again demonstrated the band's unique sense of theater. From the moment they took the stage, the Fiends enthralled the audience with a total assault on the senses — both musically and visually.

The band treated their devotees at the acid out Linelight show in New York to the full array of Fiend favorites. Nothing was left out — from their underground U.S. dance hit "Haunted House" to the new, compelling "Cure" to the thundering "Bone Shaker Baby."





"Curse" was displayed at the Powerhouse exhibit. It is also the cover and title of the latest Fiend album.



"Is Frank There?" is a chilling 20"x16" oil on canvas from 1988.

"Frank's upstairs doing acid, like me."



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Like deadly Black Widow spiders, femmes fatales Eva Von Hellising and Teresa Simmons will infect you with their venomous stings. Each has a tale of mystery and a coven of cohorts.

Eva Von Hellising and the Shroudettes



A. K. Daney

Beyond the barren hills of central California lies the isolated San Joaquin Valley and the city of Fresno. The valley known for its life-sustaining produce has recently become more like its neighbor to the south, Death Valley. The towns there have been enveloped by mysterious dark shrouds — or should we say Shroudettes — a musical entity spawned by the new fascination with the dark side of things. "We're a natural response to the whole vampire phenomenon," says enchantress/lead vocalist Eva Von Hellising. "Even our birth was an unholy event." The band first appeared in a creepy independent film called **THE BONAUT**, about an evil undead wizard Gern. Ever since, the Shroudettes have created quite a stir with their haunting music and chilling stage performances. Even as we speak, the shroud spreads its veil of darkness. The Shroudettes' new EP **DROWNING DREAMS** is drawing the attention of fans and record labels across the fruited (how fruitless) plain. For info on the Shroudettes and their tapes, write to: Lydia Fortner, 6368 N. Benedict, Fresno, CA. 93711 (send S.A.S.E.)

Teresa Simmons and Anne Rice's Vampire Lestat Fan Club



Teresa Simmons puts the bite on new member Deborah Rogers as part of an initiation rite at last year's Coven Party.

It's spreading like a pandemic plague. People all over the country are falling prey to the Vampire Lestat virus. Heading the crusade to infect the whole nation is Anne Rice's Vampire Lestat Fan Club based in New Orleans, lead by a coven of co-founding witches — Teresa Simmons, Sue Quiroz, Sue Miller and Melanie Scott. The membership has swollen to almost 1500. The club informs its members of events, films and periodicals based on Anne Rice's novels. One such event is the annual Coven Party — an evening of debauchery that makes Mardi Gras look like a meeting of the Young Republicans Club. Anne Rice herself regularly appears as one of the speakers. The members look to her imagination as a writer for their inspiration. The Coven parties and club meetings include many of the induction rites performed in her stories. Teresa Simmons, delta queen of the damned, invites all who dare test the murky waters of the Louisiana bayou to join the festivities at the next Coven Party this coming Halloween. If interested in this event and membership, send a S.A.S.E. to: A.R.V.L.F.C., P.O. Box 56277 New Orleans, LA. 70155-0277



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